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number of years the author has 'interpreted' Holland to the students of several large Middle Western universities; he has also published eight lectures on "Dutch history, art and literature for Americans," lectures which, as he proudly says "are to be found in the libraries of almost all the great universities in America." Certainly, Americans are interested in Holland and her literature. But Holland deserves to have her literature interpreted with an adequate measure of real knowledge, judgment, and command of the English language.

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NOTES ON SPENSER AND CHAUCER

In the seventeenth century Dekker wrote a pageant with a scene that in some ways calls to mind vividly Spenser's pageant of the rivers in the *Faerie Queene* (iv, canto xi). The latter displays the wedding of Thamesis and Medway in the presence of a large concourse of rivers: Ocean and his wife, Old Tethys, together with the Nile, the Ganges, the Euphrates, and many others. In Dekker's *London's Tempe* (Fairholt, *Lord Mayor's Pageants*, Percy Soc., p. 43, second part; *Dekker*, London, 1873, iv, pp. 118 ff.) *Oceanus* appears in his "marine chariot" and "on his head, which (as his beard) is knotted, long, carelessly spread, and white, is placed a diadem." In Spenser it is Thames who thus appears:

his "head all hoary, and his beard all gray
Deawed with silver drops, that trickled downe alway,"

(st. xxv)

and:

"on his head like to a coronet
He wore, that seemed strange to common vew,
In which were many towres and castels set," etc.

(st. xxvii)

This crown of his is explained later:

"A diademe embattild wide
With hundred turrets, like a turribant.

With such an one was Thamys beautifide;
That was to weete the famous Troynovant,"

(st. XXVIII)

(In Middleton's *Triumph of Truth*, London appeared and "on her head a model of steeples and turrets"; Bullen's *Middleton*, VII, p. 236 f. The figure must have been very common. See a recent example in a cartoon of London, "A Lady with a Past," *Punch*, March 27, 1912.) Oceanus, in Dekker's pageant, has come to see the "noble Thamesis," his son, and the glories of "new Troy" whose:

"high towers on tiptoe rize
To hit heaven's roofe."

With an elaborate speech Oceanus declaims his purpose and says he could call up "Ganges, Nilus, long-haired Euphrates." In the next "presentation," he reappears with Tethys, riding on a sea-lion. Such pageants of the rivers are common enough; *e. g.*, Fairholt, p. 30, first part (Thames, Severn, and Humber); p. 274, second part (Thames); Heywood (ed. London, 1874), v, 362 (Nilus and "his brother" Thames); and see for Neptune, Dekker, III, pp. 241 ff. The similarities between Dekker's version and that in the *Faerie Queene* are only general. But it is interesting to see how closely Spenser's description approximates pageant customs and it suggests that his other pictures (in which the influence has often been noted) were derived from such pageants which he had actually seen. Indeed the tradition of these very pageants of the rivers may go back to one which afforded Spenser some of its details (although, of course, Upton's suggestion of the influence of Camden's youthful poem, *The Bridale of the Isis and Tame*, remains valid—J. Upton, *Spenser's F. Q.*, London 1758, p. 604; quoted by J. P. Collier, *Wks. of E. Sp.*, London, 1862, III, p. 275. It should be noted that the influence of pageant upon literature, while especially likely, does not preclude the reverse influence.)

Cases of borrowing the house of Fame from Chaucer's poem have been noted in Jonson's *Masque of Queens* (Ballmann, *Anglia*, xxv, p. 26; Brotanek, *Die Englischen Maskenspiele*, p. 215) and in Sir William Jones's restoration of the house to its rightful owner, Fortune (Koeppel, *Eng. Stud.*, xxviii, pp. 43 ff.). I cannot dis-

cover that anyone has mentioned the use of a similar or related figure in Dekker's *Troia-Nova Triumphans* in 1612 (Dekker's Works, III, pp. 250 ff.; Fairholt, pp. 23 ff., second part). In 1619 in Middleton's *Triumphs of Love and Antiquity* a "sanctuary of Fame" is used (Fairholt, p. 45 f., first part), but that seems to have been quite different. In Dekker's triumph, Vertue conducts the Lord Mayor safely past various dangers ("even, as it were, through the jaws of Envy") and then brings him to the "house of Fame." "In the upper seat sits Fame, crowned in rich attire, a trumpet in her hand, &c. In other severall places sit kings, princes, and noble persons, who have bene free of the Marchant-tailors, a particular roome being reserved for one that represents the person of Henry, the now Prince of Wales." Fame is the only speaker and her words are for us especially significant. She welcomes the throng to "Fame's high temple":

"Th' hast yet but gon
About a pyramid's foote; the top's not won,
That's glass; who slides there, fals; and once false downe,
Never more rises: no art cures renowne,
The wound being sent to th' heart."

The rest of the speech, bidding the prince to look into Fame's book, and listing the royal line of princes and dukes, I need not quote. The triumph is concluded by a song welcoming Honour "eldest child of Fame." Here we obviously have many points of similarity to Chaucer's scene; for here we find the throng of people about the house, the trumpet, the court of Fame, etc. But we remember that Chaucer's house of Fame was built upon ice and is almost unique in that respect (see Sypherd's *Studies in the H. F.*, pp. 114 ff.), although mountains of glass are common enough in folklore and the mountain on which Fortune's house was constructed (to which the abode of Fame in Chaucer seems in many respects indebted), according to some accounts is slippery in just the fashion described here. If, then, there is a line of tradition from Chaucer's version to Dekker, it seems to be in a pleasant tangle!—unless we may suppose that Dekker did not know the source of the tradition. Possibly the property designed by Inigo Jones for Jonson's masque (to which this pageant has no other similarity) had endured and was resurrected three years later for Dekker's special

needs. What once had been intended to resemble ice now looked like glass and the property itself suggested some of the lines; so Chaucer's influence was passed on rather unintentionally!

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MIDDLE ENGLISH *brent brows*

Jamieson, in *A Dictionary of the Scottish Language*, says that in all quotations where the adjective *brent*, meaning 'high, straight, upright,' is used in connection with 'brow' or 'brows,' it "denotes a high forehead, as contradistinguished from one that is flat; . . . smooth, being contrasted with *runkled* or wrinkled." Professor Murray gives a like general meaning to the combination (Cf. *The New English Dictionary*, art. 'brent'), in spite of the fact that he elsewhere¹ remarks that "In ME. brow is only eyebrow; there is no such sense as modern forehead, *frons*, which appears not long before Shakespeare's time and first in Scotch." The adjective 'brent' is exceedingly rare in early literature, where it is always found in combination with the plural 'brows'; it is more common in later literature, where it is found generally in connection with the singular 'brow.' Undoubtedly, I think, 'brent brow' in English literature later than about 1550 does mean a high, smooth, unwrinkled forehead; but in earlier literature 'brent brows' means *high eyebrows*. True, in one passage found in *Sir Isumbras* (ed. Zupitza and Schleich), the expression "Wythe browys brante" (l. 248), so far as the context shows, may mean either high eyebrows or high forehead; but in the *Scottish Legends of the Saints* (ed. Metcalfe, Scot. Text. Soc. 1896, No. 34, l. 19) it is certainly the former that are 'brent.' St. Pelagia is described,

with teynder fassone & forred brade,
with browis brent, and (ene) brycht.

Again, in *Eger and Grine* (ed. Hales and Furnivall, *Percy Folio MS.*, Vol. i, l. 943) the poet describes a fair lady,

A fairer saw I never none,
With browes brent, and thereto small,

¹ In *Transactions of the Philological Society*, 1888-90, Pt. i, p. 131.